



ABOUT MAKOM MELODIES ADAPTED FOR ORCHESTRA OF UZBEK FOLK INSTRUMENTS

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ABSTRACT

In this article, given the information about the classification of musical works created in the style of makom by famous composers of Uzbekistan for orchestra of folk instruments. There will also be given a brief commentary on musical works created in the tradition of makom.

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1. Introduction

We all know that by the twentieth century, a number of radical changes and musical reforms have taken place in the Uzbek musical culture. In particular, the emergence of the early genres of musical drama and comedy, as well as the invitation of Russian composers and musicologists to Tashkent, led to significant changes in the scientific and creative sphere.

2. Main part

The field of composition, which was established in the twenties of the last century, introduced its first varieties into practice.

First of all, the makom samples, which are the heritage of our national music art, were collected, recorded and sealed for eternity in the form of a book. At the same time, folk songs, samples of musical folklore, musical instruments, epics were recorded by famous folklorists with the help of phonograph.

Second, compositional creativity, a young field of music art, presented its first creative results to music enthusiasts. If the first creative exercises were written with quotes from folk melodies, maqom samples, the creative experience of local artists and the works of famous composers especially Mukhtor Ashrafi, Tolibjon Sodiqov, Mutal (Mutavakkil) Burhanov, Manas Leviev, Sulaymon Yudakov, Sayfi Jalil should be especially noted.

The next period is the late 30s to the early 40s. During this period, an orchestra of folk instruments was formed and fruitful work was done on its creative program. Makom traditions, using the ways of singing as a quote, enriched with

national musical thinking, polyphonic elements, artistically and aesthetically perfect musical works were created from each other.

In the composition of the Uzbek composers, the processing of makom melodies with the help of a jeweler's approach to the performance of symphonic and folk orchestras was carried out at a rapid pace. In this regard, the creative works of such composers as Mutal Burhanov, Felix Yanov-Yanovsky, Mirsodik Tadjiev, Sayfi Jalil, Mirkhalil Makhmudov, Mustafo Bafoev, Habibulla Rakhimov was clearly visible.²

Uzbek composers have effectively used a variety of methods and techniques for processing makoms. First of all, the maqom tracks were taken in their original form without any change in their fret, melody-rhythmic bases. This is the case in "Soqiynomai Mog'ulchai Segoh" better known as "Nasri Segoh", "Qashqarchai Rok" and its Ufor and we can observe in the revised versions of several maqom roads that are popular in Fergana and in Tashkent.

We can see the first attempts in this direction in the works of famous composers Felix Yanov-Yanovsky and Mirsodiq Tadjiev. For example, in the 1st part of M.Tojiev's 9th symphony "Mog'ulchai Dugoh" is thematically, in the 2nd part the method of sokiynoma is preserved, in the 3rd part Ufor, in the 4th part "Mogulchai Dugoh" is accompanied with the melody "Sarahbor". It is obvious that Shashmaqom, our golden heritage, has attracted composers like a valuable magnet.

After the transition of our national instruments to the tempered system, the orchestra of folk instruments appeared in our country and developed and improved. Gradually, composers Fahridin Sodiqov, Saidjon Kalonov, Muhammadjon Mirzaev, Tuhtasin Jalilov and other well-known composers created musical works for the orchestra of folk instruments. Later, such works began to appear in the composition works. Composer Sabir Boboev's "Holiday Overture" for the instrument named "chang" and orchestra "Concertino" is a professional work written for orchestra of folk instruments.³

One of the masterpieces of Uzbek symphony, Mirsodiq Tadjiev, in his work, along with symphonic music, we can see many works written for orchestra of folk instruments.

1. Oratorio "Shodiyona". Poem by Maruf Qoriev. For choir soloists and orchestra. Dedicated to the 50th anniversary of the Uzbek SSR. 1973 y.

2. "Concert" overture. 1977 y.

3. "Concertino" for piano and orchestra in 1977, "Melody" in 1978, Ophelia Yusupova (on piano).

4. Overture "Youth". For orchestra of folk instruments. 1978 y.

5. "Sarafuz". For orchestra of folk instruments. 1978 y.

6. Overture "Tantana". For orchestra of folk instruments. 1979y

7. "Overture". For orchestra of folk instruments. 1980y.

8. Concert for neighbors and orchestra. For orchestra of folk instruments. 1991y.

9. Concert. For drums and orchestras of folk instruments. 1991 y.

10. "Concert-sarafuz" for folk orchestra. 1992y.

11. Concert. For the orchestra of Uzbek folk instruments 1992.

Later, in the 50s of the XX century, radical changes took place in the performance of the orchestra of folk instruments. The famous artist Boris Gienko, who made a great contribution to the development of the Uzbek school of composition, enriched our art by writing musical works in various genres as a versatile and talented composer. He also wrote masterpieces for the orchestra of folk instruments. In his work for orchestra of flute and folk instruments, he used samples of maqom as a quote from "Wild Chorgoh".

Today, the talented composer Mustafo Bafoev, who has been writing works in all musical genres, has written many works for the orchestra of folk instruments. His works are written with deep thought in all respects. We can list M. Bafoev's

“Sugdcha”, “Bukhara concert”, “Concerto” for orchestra of folk and folk instruments, “Concerto” for tanbur and orchestra of folk instruments and many others. In the work of Mustafa Bafoev, he skillfully used our status, which is our national music. For the orchestra of tanbur and folk instruments, he used the melody “Savti Munojot” at the “Concert” and sang it with great taste. The musical work is professionally written in all respects and embodies national traditions and styles.

If we look at the musical analysis of the work “Concerto” for the orchestra of tanbur and folk instruments, the musical work is in the tone of a-moll, 3/4 size, written in Allegro moderato. The input part consists of 8 clock cycles. The main theme of the work, in the national tone, is not quoted from the ways of status. The metro-rhythm of the melody, the tendency of its development, shows that in the tanbur saz it uses its own possibilities of performance, in particular, melismas and the orchestra mainly performs the role of accompaniment. Starting with number 2 (zero), the connecting part is in D-dur tone, in a variant very similar to the main theme. Once a theme is complete, the transitions to other tonalities similar to that theme remind us of the songs and melodies in the Prose and Difficulty section of our maqoms. The numbers 3,4,5 are in the same square and consist of a cycle of 8 bars.

Numbers 6-12 are on a 5/8 scale, which is a development of Part 1, and the topics in each number (zero) consist of an extended period. Changes in tones, alterations and the occurrence of chromatic sounds are evidence of development. The rhythm is preserved in this part as well. Number 13 comes with a lyrical theme and section specific to the makom tracks in Andante speed, A-dur tonality, 7/8 scale. Continues to number 17. Number 18 begins with Cadence, in which the status of “Savti Navo” is used in full. A certain part of the cadence, that is, the absence of bars, can be felt in the modern “Avangard” style. Reprinting through the changes in Figure 19 leads to the main part. Then its tonality ends at a-moll.

Composer Habibulla Rakhimov is also effective in this field and has written many musical works. There are many works for solo instruments and orchestral works by the artist. In the annual “Festival” in our country, ie in the competitions for folk instruments, the works of the artist are performed as a mandatory work. The composer wrote "Oratorio" for solo, sukhandon, choir and orchestra of folk instruments. In this play, the status of “Segoh” is quoted in the party of the protagonist Bahauddin Naqshbandi, and the status of “Chorgoh” is also used effectively.

3. Conclusion

It should be noted that the musical works created by Uzbek composers have received great acclaim on the world stage. Effective work is being done in this direction these days, and new musical works are being created by young composers. Among the musical works of recent years, especially in the works written for the orchestra of folk instruments, we can observe examples of creative experience typical of the Fergana-Tashkent maqom. After all, maqoms are a musical treasure of the Uzbek people and will undoubtedly serve as the main source of creativity for many centuries.

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